



Middlebury College

# The Bread Loaf Writers' Conference



71st Annual Session

# The Bread Loaf Writers' Conference

August 14–25, 1996

## ADMINISTRATION

John M. McCardell, Jr., *President of Middlebury College*

## BREAD LOAF ADMINISTRATION

Michael Collier, *Director*

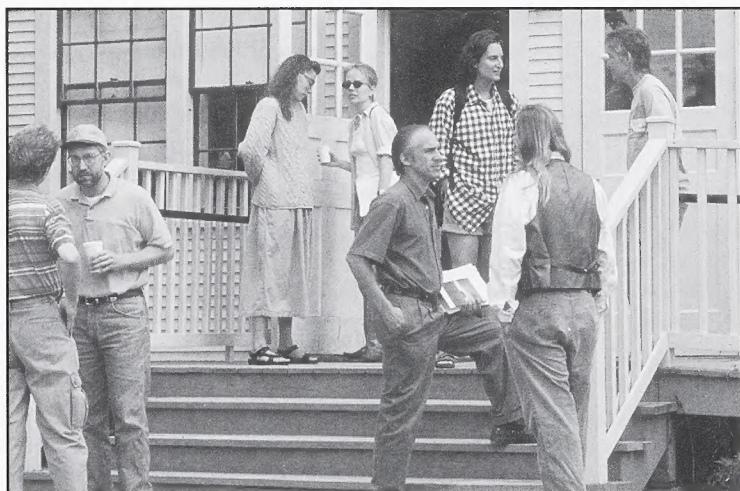
Devon Jersild, *Administrative Director*

Carol C. Knauss, *Administrative Coordinator*

## ADMISSIONS AND EDITORIAL BOARD

David Bain, Michael Collier, Hugh Coyle, Jessica Dineen, Devon Jersild,  
Carol Knauss, Sheila McGrory-Klyza, Don Mitchell, Abby Zito

*The Bread Loaf Writers' Conference is one of ten summer programs offered at Middlebury College. Others include the Language Schools of Arabic, Chinese, French, German, Italian, Japanese, Russian, and Spanish; and the Bread Loaf School of English in Vermont; Oxford, England; and Santa Fe, New Mexico.*



### DIRECTOR'S NOTE

The Bread Loaf Writers' Conference provides writers, at all levels of artistic development, the opportunity to come together to talk about the craft of writing. Bread Loaf's highest purpose is to create a community in which a dialogue of converging voices can be sustained. John Ciardi, Conference director from 1955 to 1972, observed, "No great writer ever became one in isolation. Somewhere and some time, if only at the beginning, he had to experience the excitement and intellectual ferment of a group something like this."

The Conference will continue with its new emphasis on small workshops and classroom discussion, as well as its tradition of honest and frank dialogue about literary writing and publishing. The 1996 session will introduce many new faculty members and will feature the announcement of the winners of the first annual Katharine Bakeless Nason Literary Publication Prizes. Participants will also have the opportunity to join an electronic Bread Loaf, by which they may stay in touch with their workshops and Conference friends throughout the year.

I look forward to meeting all of you who will attend the Conference. Until then I hope you will feel free to call me, Devon, or Carol should you have any questions.

Michael Collier  
Director

### HISTORY

Since 1926, the Bread Loaf Writers' Conference has convened in mid-August at the Bread Loaf campus of Middlebury College. Set in the Green Mountain National Forest in Ripton, Vermont, the land was acquired in the nineteenth century by Joseph Battell, who expanded the existing Victorian farmhouse by adding three-story wings and a cupola, and then built a series of cottages



along the road. In 1866 he opened the Bread Loaf Inn, and invited his friends and paying guests. Ultimately, Battell purchased more than 30,000 acres of forest and farmland in the mountains, and in 1915, he willed all of it to Middlebury College.

The College decided to use Bread Loaf to house a graduate school of English and American literature. Though it would take another generation for "creative writing" to become a major course of study in educational settings, the subject was offered at the Bread Loaf School of English in its opening session, in June of 1920.

Robert Frost, then living in South Shaftsbury, suggested that Bread Loaf, rather than more formal colleges, was the perfect setting for new writing to be nourished and encouraged through dialogue and writing classes. Willa Cather, Katherine Lee Bates, Edwin Markham, and Louis Untermeyer—all of whom taught at Bread Loaf in 1922—voiced similar ideas. As it happened, the Bread Loaf campus was vacant for several weeks after the six-week School of English. At Middlebury College's request, the young editor John Farrar organized a teaching staff and program for the 1926 "Conferences on Writing."

The writers John Farrar attracted to the campus in the first few years—among them Stephen Vincent Benét, Hervey Allen, Untermeyer, and Frost—helped establish the reputation of what came to be called the Bread Loaf Writers' Conference. When Farrar resigned to co-found the publishing house of Farrar and Rinehart in 1928, he was succeeded for three years by Robert M. Gay and then by Theodore Morrison of Harvard, who saw the Conference through the Depression. John Ciardi succeeded Morrison in 1956, and sustained the Conference during the years when competition from newer writing programs began to be felt. Robert Pack took over from Ciardi in 1973; among his achievements is the extensive scholarship program that supports over fifty contributors to each session of the Conference. Robert Pack is director emeritus of the Bread Loaf Writers' Conference.

Many of the writers who have taught at Bread Loaf over the years came to the campus with already established reputations. These include Stephen Vincent Benét, Robert Frost, John Crowe Ransom, Wallace Stegner, Josephine Johnson, Katherine Anne Porter, Archibald Macleish, William Carlos Williams, W. H. Auden, Isaac Asimov, Shirley Jackson, Ralph Ellison, and Robert Hayden. More recently, Howard Nemerov, John Gardner, Stanley Elkin, Anthony Hecht, Gail Godwin, John Irving, Donald Justice, Rosellen Brown, William Maxwell, Louise Glück, William Meredith, and Mark Strand are among those who have taught and lectured at the Conference.

The Conference is proud of this distinguished list of faculty, and even prouder of those who attended the Conference in more formative years, for they represent the purpose of the writing community: to encourage and sustain writers in the practice of their craft. Howard Fast, Carson McCullers, Eudora Welty, Theodore Roethke, Elizabeth Spencer, May Swenson, Dan Wakefield, Anne Sexton, Joan Didion, Toni Morrison, Tim O'Brien, Rita Dove, Walter Mosley, Richard Ford, Francine Prose, Linda Pastan, and Amy Hempel are among the many writers who came to Bread Loaf early in their writing careers.

The buildings at Bread Loaf have been modernized in the years since

Joseph Battell stood near the horse-block welcoming guests as they alighted from carriages. The old stage route up the steep pitches and hairpin twists of the Ripton Gorge has been paved. Despite concessions to convenience, the campus has changed little in the last half century. The old wood-shingled Bread Loaf Inn, the huge Barn with its fieldstone fireplace, the outlying buildings with their porches and wicker chairs, the stillness of the surrounding forest—all are much as they were in 1926 when the Conference began.

[Historical facts are taken from *The First Thirty Years* by Theodore Morrison and *Whose Woods These Are* by David Haward Bain and Mary Smyth Duffy.]

## PROGRAM

The focus of the Conference is the workshop. Workshops at Bread Loaf are small, usually limited to ten, and meet, on average, every other day. Each workshop is led by a member of the faculty, who is often a professional teacher as well as a professional writer. Each contributor also meets privately, for about one hour, with the workshop leader. This individual conference offers a close discussion of a limited amount of material.

Supporting the workshops and individual conferences are lectures on the craft of writing, readings, and classes concerning specific writerly issues. In 1995, among the lectures were "The Wild Card" (Terry Tempest Williams), "Stillness" (Charles Baxter), "Writing My Way West: The Role of Place in Literature" (Valerie Miner), and "Memory and Imagination" (Patricia Hampl). There were classes called "The Long Story Told in Bits: Writing the Sequence Poem" (Cornelius Eady), "Unwinding the Poem" (Ellen Bryant Voigt), and "Good Messiness" (Kevin McIlvoy). The related topics of editing manuscripts, submission of work to publishers, author/agent/editor relationships, and grant applications are discussed in panels and small groups. We encourage active participation in the scheduled events of the Conference.

All members of the faculty are in residence throughout the session. Editors, authors' agents, and publishers make short visits, giving lectures and joining in panel discussions; they are also available for informal meetings with Bread Loafers. Visitors in 1995 included Daniel Frank (senior editor, Pantheon); Alane Mason (senior editor, W. W. Norton); Philip Pochoda and Tom McFarland (publisher and editor of University Press of New England); Christina Ward (Christina Ward Literary Agency); Geri Thoma (Elaine Markson Literary Agency); and Sarah Heekin, Anne Heekin Canedy, and Deirdre Heekin (The Heekin Group Foundation). Guest readers in 1995 included Mark Strand, Louise Glück, and William Maxwell.

## ADMISSION

You may apply for admission either as a contributor or as an auditor. Contributors are Conference participants who submit a manuscript of their own for workshop discussions and an individual conference with a member of the faculty. Auditors come without bringing a manuscript to be critiqued. They participate in all events with the exception of the private faculty/contributor conferences.



## **Contributors**

To apply as a contributor, along with your application please send two copies of a writing sample in one of three genres: fiction, literary nonfiction, or poetry. Please do not send children's or young adult literature, newspaper journalism, or scholarly writing. Your application must be in the genre in which you want help—you cannot, for instance, support your application with fiction samples and be placed in a poetry workshop. Application for a place as a contributor may be made in one genre only.

If you are accepted to the Conference, your application material will be used in the workshops and individual conferences. If you wish to substitute material different from that contained in the application, it must reach the Conference office by June 15. Contributors are accepted on the basis of materials sent in support of their applications. Admission will be offered to those who, in the judgment of the Admissions Board, show serious intent and promise in their work. Manuscripts supporting an application should consist of one of the following: up to 25 pages of fiction; 10 poems; up to 25 pages of literary nonfiction. You may include a short synopsis if your manuscript is excerpted from a longer project. We do not accept revised materials until after admission when you may, as stated previously, replace your original submission with two copies of new or revised work, until the date of June 15.

On the application form, potential contributors are asked for their preferences for a workshop leader. All requests are granted on a first-come-first-served basis, determined by the date of application.

## **Auditors**

If you would prefer to come to the Conference without bringing a manuscript, you should apply as an auditor. You need not send writing samples to support your application. Admission will be offered to individuals who are just beginning to write, but who do not have a manuscript ready for close criticism; to teachers of writing; and to those involved in editorial work. Coming to Bread Loaf as an auditor is an ideal way to learn about contemporary writing and publishing.

Auditors also participate in workshops, and are asked at the time of application to indicate their preferences for a workshop leader.

With the exception of the private faculty/contributor conferences, all events are open to auditors.

## **APPLICATION**

Please send your application and two copies of a supporting manuscript (unless you are applying as an auditor) to the Bread Loaf Writers' Conference, Middlebury College, Middlebury VT 05753-6111. Manuscripts should be clearly typewritten; photocopies are acceptable. If you are not accepted to the Conference, we will return supporting materials if you include a self-addressed, stamped envelope. We will take reasonable care to prevent loss, but we will not assume responsibility for materials lost in the mail or otherwise. We suggest that you keep a copy of any manuscripts that you send. If you would like us to acknowledge receipt of your application materials, please include a stamped, self-addressed postcard, or send your application by certified mail, return receipt requested.

Applications may be considered at any time and are processed as soon as they are received. All applicants will be notified by letter of the decision of the Admissions Board, usually within six weeks. As noted below, financial aid applications are due by April 1; all candidates will be notified of the results of the competition in June.

We cannot enroll anyone for less than the full eleven days of the Conference. No refunds of fees will be made for people who must leave the Conference early.

We will not consider applications from persons under eighteen years of age.

We reserve the right to request the withdrawal of a Conference member.

Unfortunately, restrictions of space make it impossible for us to offer accommodations to guests or families of Conference members. Should you wish to have family or friends with you, you may arrange their housing and meals off campus.

### **FINANCIAL AID—GENERAL INFORMATION**

We offer three types of financial aid: fellowships, tuition scholarships, and work-study scholarships. These awards are given to qualified applicants to attend a full session of the Bread Loaf Writers' Conference.

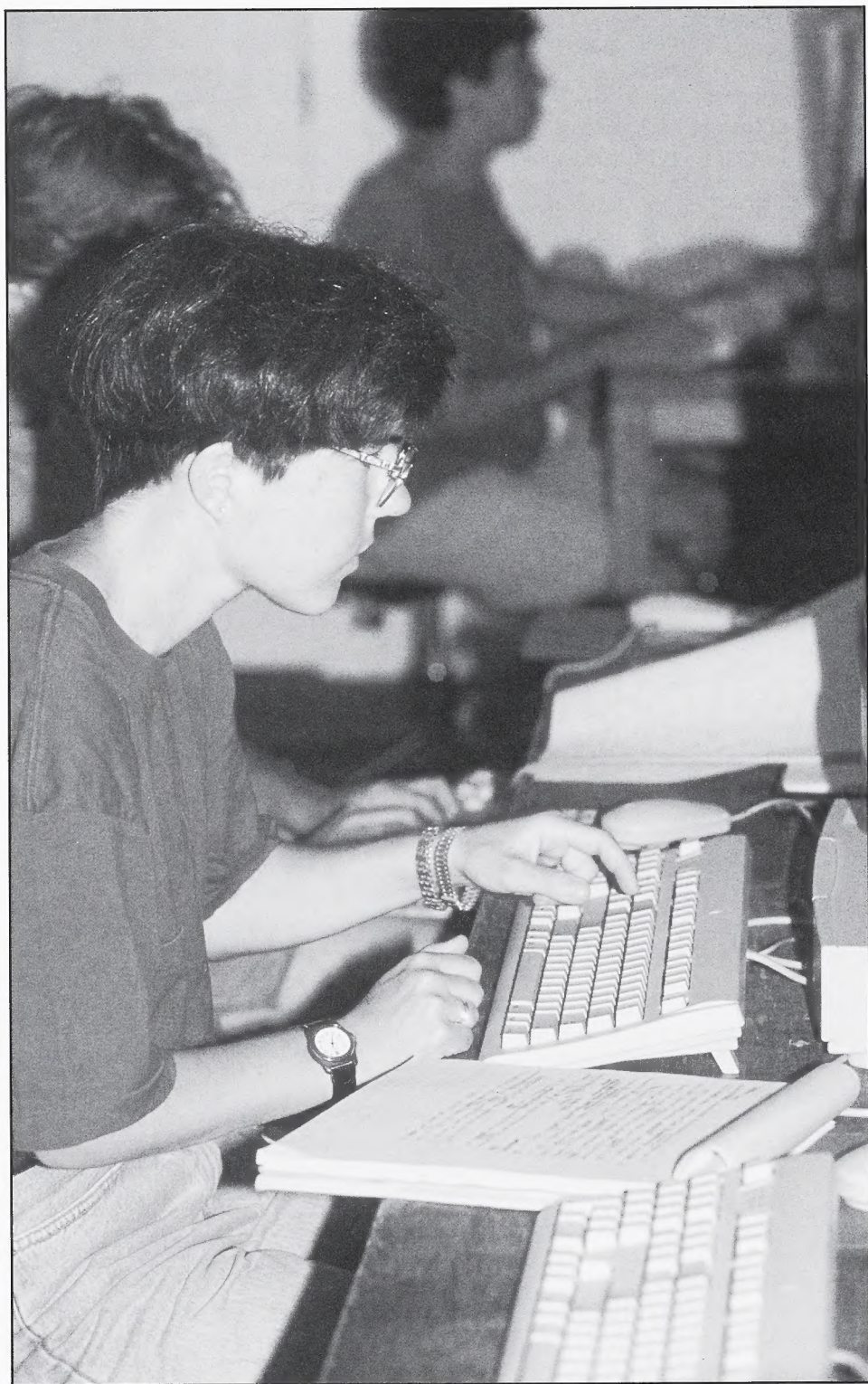
1. We award financial aid as a recognition of published work and/or literary promise, determined by the manuscript sent in support of an application. Financial need has no bearing on our decisions.
2. Financial aid awards must be used in the year in which they are made.
3. An applicant may receive a fellowship, tuition scholarship, or work-study scholarship only once in a given genre.
4. The deadline for applying for financial aid is April 1.
5. Two copies of your supporting materials should accompany applications. Please do not send them separately.
6. All financial aid candidates will be notified by letter in June of the results of the competition they have entered.

### **Fellowships**

Fellows are published writers who come to the Conference early in their careers, having published at least one (but not more than two) books in the genre in which they are applying. Each fellow gives a reading from his or her own work, and may also offer a brief class on a specific writerly concern. (Proposals for these classes are solicited from fellows after they are admitted.) Each fellow is assigned to a specific workshop, and may also be asked to assist the faculty member.

Fellowships pay full tuition, room, and board at the Conference. They do not include transportation costs or miscellaneous expenses. Fellows who teach a class on craft will be compensated with a stipend.







Candidates must have published a book within four years prior to their application. Chapbooks or self-published books cannot be considered.

With your application for a fellowship please include a letter of recommendation (from an editor, agent, or colleague) and one of the following: a copy of your book (your more recent one, if you have published two); a galley or uncorrected proof; or a typescript, if none of the above is available. Your book must be an original work. Books for which you have served as a co-author or editor will not be considered, nor will clinical studies, children's literature, scholarly work, or "how to" books.

### **Tuition Scholarships**

Tuition scholarships are awarded to writers who are actively publishing original work in literary quarterlies and periodicals such as *Callaloo*, *Three-Penny Review*, *Poetry Flash*, *New England Review*, *The Atlantic*, and *Ploughshares*, or who have received recognition through awards such as "Discovery"/*The Nation* Prize, National Endowment for the Arts Fellowships, and Pushcart Awards. Recipients of tuition scholarships are considered contributors to the Conference, and are expected to submit work in progress for discussion and criticism. Tuition scholarships pay tuition at the Conference but do not include room and board, transportation, or incidental expenses.

With your application for a tuition scholarship please include a letter of recommendation and samples of work that has been published within the last two years; photocopies are acceptable. Recommendations may be from a teacher, editor, or colleague, or someone else who knows both you and your work. You should also include two copies of unpublished work in progress: up to 25 pages of fiction or nonfiction, or up to 10 poems. If you are awarded a scholarship, this work will be used in workshops, unless you send us two copies of a substitute manuscript by June 15.

### **Work-Study Scholarships**

Work-study scholarships are awarded to candidates whose writing, in the judgment of the Admissions Board, shows exceptional promise. Recipients of these scholarships work in the Bread Loaf dining room during the Conference, serving meals. Food preparation is not involved, and previous experience as a waiter or waitress is not required. The work is physically demanding, however, so candidates should be in very good physical condition.

Work-study scholars earn their room and board, and the scholarship provides all but \$200 of the tuition fee.

Recommendations are not required. Applications are due by April 1. Please include two copies of a writing sample with your application: up to 25 pages of fiction or nonfiction, or up to 10 poems. If you are awarded a scholarship, this work will be used in workshops, unless you send us two copies of a substitute manuscript by June 15.

### **ROOM AND BOARD**

Bread Loafers are housed in buildings on the mountain campus of Middlebury College, located in Ripton, Vermont. All of the buildings are in walking distance of the center of the campus, and of each other, but some are farther from that center than others. We need to know when you apply if you plan

to bring a car with you, so that we can arrange your accommodations suitably. If you are accepted to the Conference, we will send you a health form to complete; because the campus is isolated, we need your medical history so that, if you become ill, we can provide appropriate care.

Rooms will be ready for occupancy on Wednesday, August 14, 1996. **WE CANNOT, FOR ANY REASON, ACCOMMODATE ANYONE AT BREAD LOAF PRIOR TO THAT DATE.**

In all likelihood you will have a roommate. Most of the rooms at Bread Loaf are doubles; none has a private bath. We make every effort to ensure that roommates will be compatible, and, in fact, some lifelong friendships have developed between Bread Loaf roommates. Since you spend relatively little time in your room (we hope), and since the Conference lasts only eleven days, having a roommate is not an undue hardship.

Bread Loaf is a smoke-free campus. Please note that Vermont State Law prohibits smoking in any building on campus, including buildings in which participants are housed.

Meals are served in the dining room of the Bread Loaf Inn and are supervised and prepared by the College Dining Service. Vegetarian options are available, but we cannot otherwise make provisions for people requiring special diets. Bread Loafers who choose to live off campus should not expect to have meals in the dining room, since it can accommodate only the number of people in residence. A snack bar in the Barn provides light meals.

For those living on campus, we cannot make reductions for any meals not eaten at Bread Loaf. The first meal served will be lunch on Wednesday, August 14; the last will be breakfast on Sunday, August 25. Rooms must be vacated by noon on Sunday, August 25.

If you wish to arrange your own housing and meals off campus, please so indicate when you apply. (Should you choose to live off campus, you will need to have a car.) We will make available to admitted Bread Loafers a directory of housing in the area that can be rented for the session; we neither endorse such properties nor the terms of their rentals. Rental arrangements are your responsibility.

## **EXTRACURRICULAR ACTIVITIES**

At Bread Loaf the tennis and volleyball courts are rarely empty, and you will find a variety of activities in addition to the formal program of the Conference. Swimming in the local pond or streams is bracing; there is excellent fishing. The Long Trail offers 245 miles of hiking pleasure in the Green Mountains. We have croquet sets and ping-pong. In nearby Middlebury you can find country auctions, antiques shops, a state crafts center, a fine museum, and riding and golf facilities.

## **BAKELESS PRIZES**

The Conference sponsors the Katharine Bakeless Nason Literary Publication Prizes, an annual book series competition for new authors of poetry, fiction, and nonfiction. The prizes have been established to support emerging American writers in the above categories. Winners of the Bakeless Prizes will have their book-length manuscripts published by Middlebury College/



have their book-length manuscripts published by Middlebury College/University Press of New England, and each winner will also receive a fellowship to attend the Conference. Judges for the 1996 competition are Edward Hirsch (poetry), Francine Prose (fiction), and Patricia Hampl (nonfiction). Complete information about the competition is available from the Conference office; write to the Bread Loaf Writers' Conference, Middlebury College, Middlebury VT 05753, and enclose a self-addressed, stamped envelope.

### **BREADNET**

The 1996 Bread Loaf Writers' Conference will offer Bread Loafers, past and present, the opportunity to join an electronic network. Members will be able to participate in electronic workshops; exchange information about prizes, agents, and publication; and develop reading groups. In 1996 we will have to limit the membership to the first hundred interested Bread Loafers. In subsequent years the network will expand, allowing us to include many more members. There will be no charge for membership. The address of the Bread Loaf Writers' Conference home page on the World Wide Web is: (<http://www.middlebury.edu/~blwc>)

### **DATES**

The Conference will begin on Wednesday, August 14, and will end on Sunday, August 25, 1996.

### **FEES**

	Tuition	Room/Board	Total
Contributor	\$1,040	\$560	\$1,600
Auditor	\$ 975	\$560	\$1,535

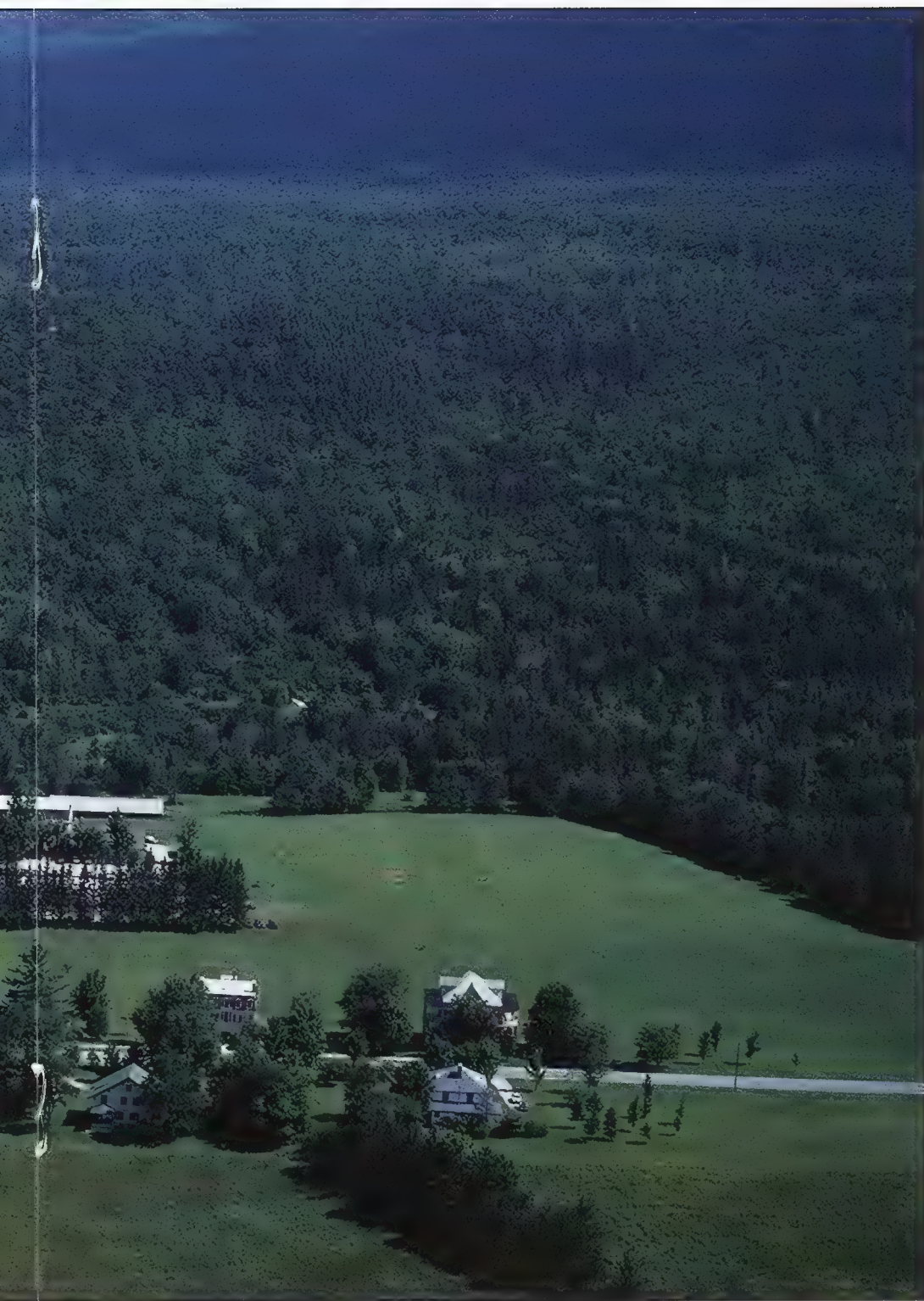
At the time of admission, we require a nonrefundable deposit (fellows excepted) of \$200. The deposit will be applied to your total charges; we will bill you for the balance. Final bills will be sent out in July, and are payable within 30 days or by the opening day of the Conference, whichever comes first. All charges must be paid in full by registration day, August 14.

### **CORRESPONDENCE**

Correspondence should be addressed to Mrs. Carol Knauss, The Bread Loaf Writers' Conference, Middlebury College, Middlebury VT 05753-6111. The office telephone is (802) 388-3711, ext. 5286. This number is good until the Conference begins; during the session the phone number is (802) 388-7945. E-mail address: [BLWC@mail.middlebury.edu](mailto:BLWC@mail.middlebury.edu)







## FACULTY

### Nonfiction



PATRICIA HAMPL is the author of *A Romantic Education*, *Woman before an Aquarium*, *Resort and Other Poems*, *Spillville*, and, most recently, *Virgin Time*. Her essays, short fiction, and poetry have appeared in *The New Yorker*, *Paris Review*, *Antaeus*, *American Poetry Review*, and *The New York Times Book Review*. She has received MacArthur, Guggenheim, Bush, Ingram Merrill, and NEA fellowships. Ms. Hampl was a resident fellow at the Bellagio Study Center of the Rockefeller Foundation in Bellagio, Italy, and she was a Fulbright Fellow in Prague in 1995. She teaches at the University of Minnesota in Minneapolis.



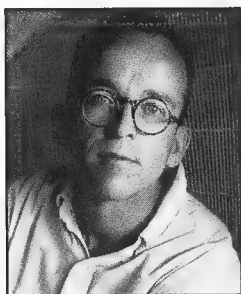
WILLIAM KITTREDGE is the author of *Hole in the Sky*, a memoir, and two collections of essays, *Owning It All* and *Who Owns the West*. He has also published two books of short fiction, *The Van Gogh Field and Other Stories* and *We Are Not in This Together*. Mr. Kittredge has held Stegner and NEA fellowships, and in 1994 was the co-winner of the NEH Charles Frankel Prize for service to the humanities. He grew up on the MC Ranch in southeastern Oregon, and farmed until he was 35. Presently he teaches at the University of Montana.

### Poetry

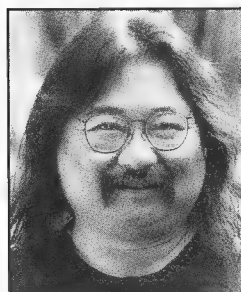


DEBORAH DIGGES's first book of poems, *Vesper Sparrows*, won the Delmore Schwartz Memorial Poetry Prize from New York University. She is the author of two other collections of poetry, *Late in the Millennium* and *Rough Music*, as well as *Fugitive Spring*, a memoir. With Mairym Cruz-Bernal, Ms. Digges has translated and edited the forthcoming *Ballad of the Blood*, a collection of poems by the Cuban poet María Elena Cruz Varela. She has received fellowships from the Ingram Merrill and Guggenheim foundations and the NEA. She has taught at New York, Boston, Iowa, and Columbia universities, and in the Vermont College Program. Presently she teaches at Tufts University.





MARK DOTY has published four books of poetry, including *Atlantis* and *My Alexandria*, which was chosen for the National Poetry Series and won the National Book Critics Circle Award and the *Los Angeles Times* Book Prize. His work has appeared in *The New Yorker*, *Poetry*, *The Paris Review*, and other magazines. Mr. Doty has received fellowships from the Guggenheim, Ingram Merrill, and Rockefeller foundations, and from the NEA. He has taught at Brandeis, Columbia, Sarah Lawrence, and the University of Iowa Writers' Workshop. A prose memoir, *Heaven's Coast*, is forthcoming.



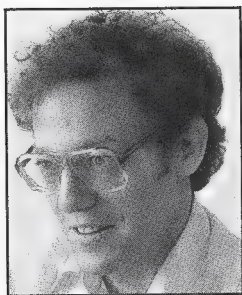
GARRETT HONGO is the author of two poetry collections: *Yellow Light* and *The River of Heaven*; the latter was the 1988 Lamont Selection of the Academy of American Poets. A recipient of fellowships from the Thomas Watson and Guggenheim foundations and the NEA, he has edited *Under Western Eyes: Personal Essays from Asian America*; *Songs My Mother Taught Me: Stories, Memoir and Plays by Wakaako Yamauci*; and *The Open Boat: Poems from Asian America*. His latest book is *Volcano Journal: A Memoir of Hawai'i*. He is professor of English and creative writing at the University of Oregon.



YUSEF KOMUNYAKAA received the Pulitzer Prize for Poetry for his collection *Neon Vernacular: New and Selected Poems*; for this collection, he also received the Kingsley-Tufts Poetry Award from the Claremont Graduate School in Claremont, California. He is also the author of *Magic City*, *Dien Cai Dau*, *Copacetic*, and *I Apologize for the Eyes in My Head*. He teaches at Indiana University and was recently Holloway Lecturer at the University of California, Berkeley.



HEATHER McHUGH has been Milliman Writer-in-Residence at the University of Washington in Seattle for the past decade, and a visiting faculty member at the MFA Program for Writers at Warren Wilson College since its inception. She has received fellowships from the Guggenheim Foundation, the NEA, and the Lila Wallace/Reader's Digest Program. She has translated the work of Jean Follain and, with Niko Boris McHugh, collections of poems by Blaga Dimitrova and Paul Celan. She has published five books of poems, the latest of which is *Hinge & Sign: Poems 1968-1993*, and a book of essays, *Broken English: Poetry and Partiality*.

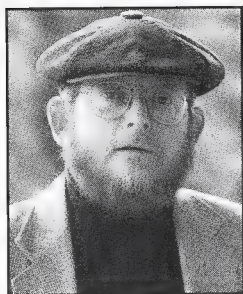


ALAN SHAPIRO is the author of five volumes of poetry: *After the Digging*, *The Courtesy*, *Happy Hour*, *Covenant*, and *Mixed Company*. He is also the author of the critical study *In Praise of the Impure: Poetry and the Ethical Imagination* and a forthcoming collection of essays on art and everyday life. Among his awards and honors are the Stegner Fellowship, NEA grants, and a Lila Wallace/Reader's Digest Award. He teaches English and creative writing at the University of North Carolina, Chapel Hill.



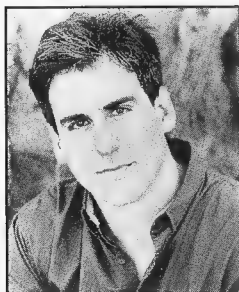
CHASE TWICHELL has published four books of poems: *The Ghost of Eden*, *Perdido*, *The Odds*, and *Northern Spy*. She is co-editor of *The Practice of Poetry: Writing Exercises from Poets Who Teach*. Her poems have appeared in many magazines, including *Antaeus*, *The New Yorker*, *Ploughshares*, and *The Nation*. Ms. Twichell has received fellowships from the NEA, the Massachusetts Artists Foundation, and the Guggenheim Foundation, and a Literature Award from the American Academy of Arts and Letters. A lecturer in creative writing at Princeton, she has also taught at Hampshire College and the University of Alabama.

### Fiction

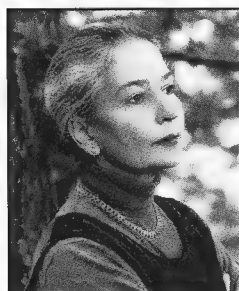


RICHARD BAUSCH is the author of six novels and three collections of stories, including the novels *Rebel Powers* and *Violence*, and the story collections *The Fireman's Wife* and *Rare & Endangered Species*. His novel *The Last Good Time* was recently made into a motion picture. His short fiction has appeared in *Esquire*, *Harper's*, and *The New Yorker*, and has been widely anthologized. Mr. Bausch has won two National Magazine Awards, NEA and Guggenheim fellowships, The Lila Wallace/Reader's Digest Fund Writer's Award, and the Award of the American Academy of Arts and Letters. His seventh novel, *Good Evening Mr. & Mrs. America*, and *All the Ships at Sea*, is forthcoming. He is Heritage Professor in Writing at George Mason University.





ETHAN CANIN is the author of three books of fiction: *Emperor of the Air*, *Blue River*, and *The Palace Thief*. He has taught creative writing at the University of Iowa, Columbia University, The University of Michigan, The University of California at Irvine, and San Francisco State University. He lives in California.



ANITA DESAI was born in Mussoorie, India, and is the author of short stories, children's books, and nine novels, including *Clear Light of Day* and *In Custody*, both of which were short-listed for Britain's Booker Prize. She wrote the screenplay for *In Custody* for Merchant Ivory Productions. She has received numerous awards in England and India, and has taught at Cambridge University, Smith, Mount Holyoke, and Barnard colleges. She is presently teaching in the writing program at MIT. Her most recent novel, *Journey to Ithaca*, was published last year.



MAUREEN HOWARD has published six novels, including *Bridgeport Bus*, *Expensive Habits*, and *Natural History*. She has also published poems and a memoir called *Facts of Life*. She has received NEA, Guggenheim, and Ingram Merrill awards; a Bunting Fellowship; and an award from the National Book Critics Circle. She has taught at Yale and is currently on the faculty of the School of the Arts at Columbia University.



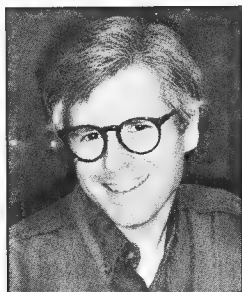
ANNE LAMOTT is the author of *Hard Laughter*, *Rosie*, *Joe Jones*, and *All New People* (novels) and two nonfiction books: *Operating Instructions: A Journal of My Son's First Year* and *Bird by Bird: Some Instructions on Writing & Life*. A past recipient of a Guggenheim Fellowship, she has been the book review columnist for *Mademoiselle* and restaurant critic for *California* magazine, and has taught writing at the University of California, Davis. She lives in northern California.



MARGOT LIVESEY is the author of a collection of stories, *Learning by Heart*, and two novels, *Homework* and, most recently, *Criminals*. Her work has appeared in *The North American Review*, *Triquarterly*, and *The Atlantic*. She has received fellowships from the NEA and the Massachusetts Artists Foundation, and has taught at the Iowa Writers' Workshop, the MFA Program for Writers at Warren Wilson College, and Boston University.



REGINALD MCKNIGHT is the author of two collections of stories, *Moustapha's Eclipse*, which was awarded the Drue Heinz Literature Prize, and *The Kind of Light That Shines on Texas*. He has also published a novel, *I Get on the Bus*. He has received an O'Henry and the Kenyon Review New Fiction Prize, and has received fellowships from the Thomas Watson Foundation and the NEA. Mr. McKnight has taught at the University of Pittsburgh, Carnegie-Mellon University, and in the Bennington College MFA program. He currently teaches at the University of Maryland at College Park.

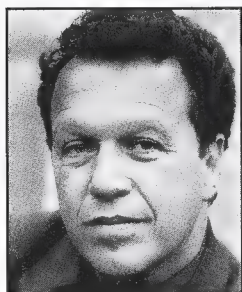


THOMAS MALLON is the author of *Henry and Clara*, *Aurora 7*, *Arts and Sciences* (novels), and *Rockets and Rodeos*, *Stolen Words: Forays into the Origins and Ravages of Plagiarism*, and *A Book of One's Own* (nonfiction). He has taught at Vassar and served as the literary editor of *Gentlemen's Quarterly*. His essays and reviews have appeared in *Harper's*, *The New York Times Book Review*, *The American Scholar*, *Yale Review*, and *The Washington Post*. *Henry and Clara* was named one of the Best Books of 1994 by *Publishers Weekly* and one of the Notable Books of 1994 by *The New York Times Book Review*. Mr. Mallon received a Rockefeller Fellowship in 1986.



JAYNE ANNE PHILLIPS is the author of two short story collections, *Black Tickets* and *Fast Lanes*, and two novels, *Machine Dreams* and *Shelter*. She has received NEA and Guggenheim fellowships, a Bunting Institute Fellowship, a Fels Award in Fiction, and the Sue Kaufman Award for First Fiction from the National Academy and Institute of Arts and Letters. Her work has appeared in *The Atlantic Monthly*, *The Paris Review*, and *Granta*. She has taught at New York University, Brandeis, Boston University, and the Prague Summer Writing Workshop. She is currently teaching at Harvard.



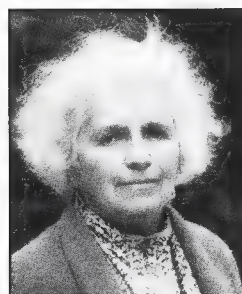


SCOTT SPENCER is the author of *Preservation Hall*, *Endless Love*, and *Waking the Dead*. His work has appeared in *The New York Times Magazine* and *Rolling Stone*. He has taught at Columbia University and Bard College. His most recent novel is *Men in Black*.

### SPECIAL GUEST READERS



MAXINE KUMIN, poet, novelist, and essayist, is the author of *Connecting the Dots*, *Looking for Luck*, *Nurture*, *The Long Approach* (all collections of poetry); *Women, Animals, and Vegetables: Essays and Stories*; and *In Deep: Country Essays*. She has received fellowships from the Academy of American Poets and the NEA, a Pulitzer Prize for Poetry, and a Borestone Mountain Award. Ms. Kumin was consultant in poetry at the Library of Congress in 1981-82, and was elected a chancellor of the Academy of American Poets in 1995.

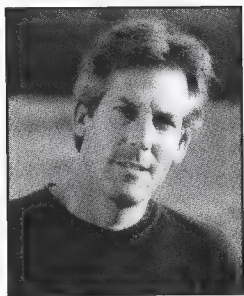


GRACE PALEY is the author of several short story collections, including *The Little Disturbances of Man*, *Enormous Changes at the Last Minute*, and *Later the Same Day*, and a collection of poems and prose pieces, *Long Walks and Intimate Talks*. She has taught at Columbia University, Sarah Lawrence, Dartmouth, and City College. She received the 1994 Jewish Cultural Achievement Award, Literary Arts; the 1993 Vermont Award for Excellence in the Arts; an REA Award for Short Stories; and an Edith Wharton Award. In 1989 Governor Mario Cuomo declared her the first official New York State Writer. Her most recent book, *The Collected Stories*, was published in 1994.

### SPECIAL GUEST SPEAKERS

Guest speakers and panelists will include: Alane Mason (W. W. Norton), Daniel Frank (Pantheon), Richard Todd (Houghton Mifflin), John Elder (Middlebury College, Environmental Studies/English), Amy Holman (Poets & Writers), Bill Wadsworth (Academy of American Poets), and Geri Thoma (Elaine Markson Literary Agency).

## ADMINISTRATION



MICHAEL COLLIER, director of the Conference, is the author of *The Clasp and Other Poems* and *The Folded Heart*, and has edited *The Wesleyan Tradition: Four Decades of American Poetry*. He has received Guggenheim and Thomas Watson fellowships, two NEA fellowships, a "Discovery"/*The Nation* Award, the Alice Fay di Castagnola Award from the Poetry Society of America, and a Pushcart Prize. His poems have appeared in *The New Yorker*, *Antaeus*, *The Nation*, *The New Republic*, and *Poetry*. Mr. Collier has taught at Yale University, Johns Hopkins University, and in the MFA Program for Writers at Warren Wilson College; he is currently on the English and writing faculty at the University of Maryland. A new book of poems, *The Neighbor*, was published in 1995.

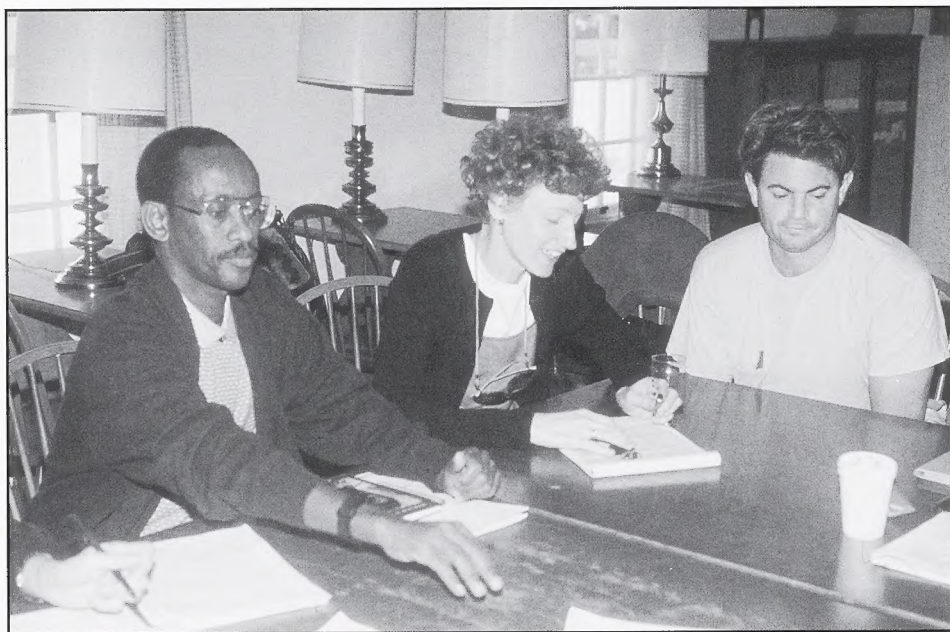


DEVON JERSILD is administrative director of the Conference. Her fiction has appeared in *Ploughshares*, *The Kenyon Review*, and *North American Review*. One of her stories was selected for inclusion in *Prize Stories 1990: The O. Henry Awards*. She has reviewed for *The Chicago Tribune*, *The Los Angeles Times Book Review*, and *The New York Times Book Review*.



CAROL KNAUSS is administrative assistant to the directors and admissions coordinator for the Writers' Conference.





*Photography by Rhett J. Arens, Jerry Bauer, David Baumbach, Star Black, Jonathan Blake, William Bodenschatz, Erik Borg, Edward Brown, Sandy Dyas, Marion Ettlinger, Patricia Evans, Andy Freeberg, Gentl & Hyers/Arts Counsel, Inc., Mimi Jacobs, Alan Jakubek, Jill Krementz, Susan Lippman, Renate Ponsold, Mandy Sayer*

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*William Maxwell, left, and William Meredith, special guests at the Conference in 1995*

*This publication was printed on recycled paper.*





# BREAD LOAF WRITERS' CONFERENCE 1995 SCHEDULE

Wednesday August 9	REGISTRATION ALL DAY				8:15 <b>READING</b> C. Baxter S.C. Black
Thursday August 10	9-11 <b>Opening Workshops</b>	11:15-12:15 <b>LECTURE</b> Edward Hirsch	<b>2-3 PANEL</b> A Writer's Beginnings/A Writer's Life	3:45-5:00 <b>GUEST READING</b> Louise Gluck	8:15 <b>READING</b> V. Miner S. Dischell
Friday August 11	<b>Poetry/Nonfiction Workshops</b>	<b>LECTURE</b> Joanna Scott	<b>LECTURE</b> J. Longenbach	<b>READING</b> C.E. Poverman J. Brox	<b>READING</b> H. McHugh T. Perrotta
Saturday August 12	<b>Fiction Workshops</b>	<b>LECTURE</b> Patricia Hampl		<b>READING</b> H. Schulman D. Rivard	<b>READING</b> A. Wilkinson M. Ansay
Sunday August 13		PICNIC AT FROST CABIN			<b>GUEST READING</b> William Maxwell
Monday August 14	<b>Poetry/Nonfiction Workshops</b>	<b>LECTURE</b> Francine Prose	<b>CLASS</b> Ellen Bryant Voigt Kevin McIlvoy	<b>READING</b> P. Medina M. Rhodes	<b>READING</b> J. Graham J. Egan
Tuesday August 15	<b>Fiction Workshops</b>	<b>LECTURE</b> Heather McHugh	<b>PANEL</b> Editors, Agents and Writers	<b>READING</b> E. Hirsch M. Golub	<b>READING</b> J. Scott A. Jenkins
Wednesday August 16	<b>Poetry/Nonfiction Workshops</b>	<b>LECTURE</b> Charles Baxter	<b>PANEL</b> The Worlds of Publishing	<b>READING</b> P. Hampl M. Denman	<b>READING</b> R. McKnight J. Bensko
Thursday August 17	<b>Fiction Workshops</b>	<b>LECTURE</b> Terry T. Williams	<b>CLASSES</b> Cornelius Eady Alec Wilkinson Valerie Miner	<b>READING</b> K. McIlvoy C. Harman	<b>READING</b> C. Eady L. Shea
Friday August 18	<b>Poetry/Nonfiction Workshops</b>	<b>READING</b> M. Collier K. Mori, B. Palmer	<b>PANEL</b> Film and Literature: Translating Realms	<b>READING</b> A. Rios D. Shapiro	<b>READING</b> T. Williams S. Robbins
Saturday August 19	<b>Fiction Workshops</b>	<b>PANEL</b> Writing the Natural World		<b>READING</b> F. Prose A. Joseph	<b>READING</b> E. Voigt D. Kurtz
Sunday August 20	Au Revoir	Adios	Farewell	Have a Safe Trip	Come Again

